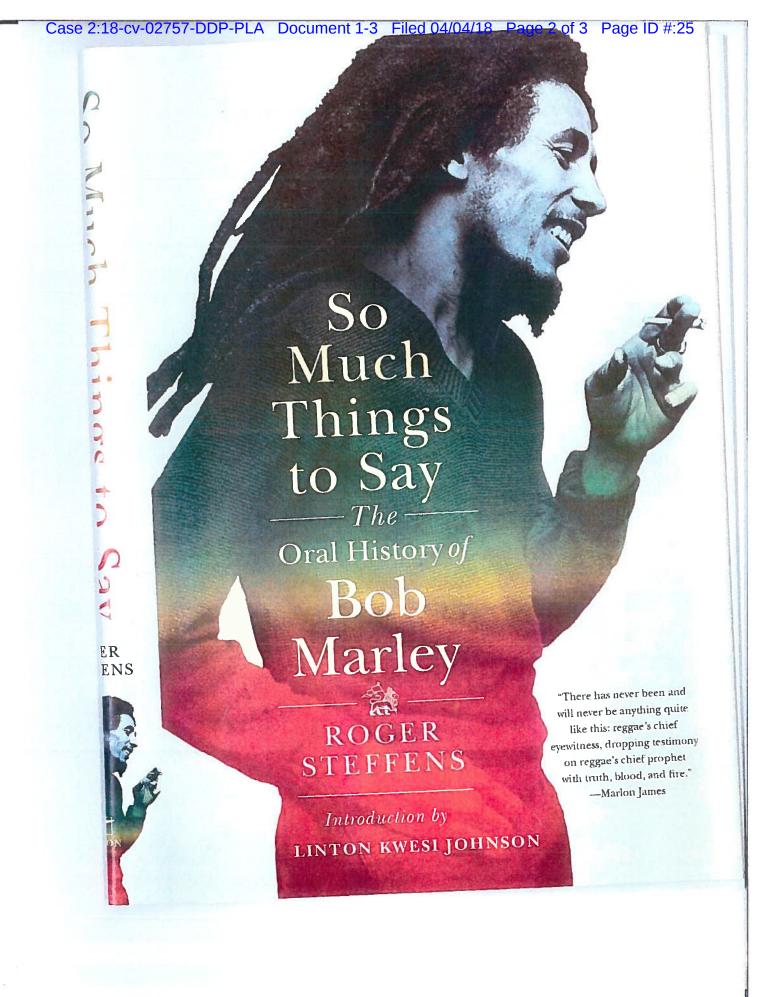
EXHIBIT 3



to be able to go and sing his songs all over the world. And I remember his energy. That dance! Oh! Bob lived to be a king. From very shabby, humble beginnings, but Jamming with his guitar, singing Zion song-

his forthcoming memoir, fellow saxophonist Glen DaCosta described discovered during the Apollo shows by hornsman Dave Madden. In the devastating effects of Marley's private clixir. ROGER STEFFENS: One inspiration for that boundless energy was

as hornsmen, we're always close buddies, and we'd share whatever get onstage, a blended drink especially prepared for Bob. was Bob's jug of-whatever it was, I don't know. Something he took to think) but David went for the more, shall we say, "exciting" drink. It which remains mysterious to me to this day. David Madden and myself, and decided to raid the Wailers' fridge. So I had some orange juice (I we could whenever—food, whatever—and we got in late for a show GLEN DACOSTA: And then there was the matter of "Bob's special jug,"

responsible and focused musician all the time. He's very thorough and he does a good job so when he was feeling the effects of the drink had a very negative effect on him. Onstage, David is always the most David had a glass full of Bob's drink and immediately realized it

FROM THE APOLLO TO GABO!

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shocked. I couldn't believe what was happening. and told me, "Glen, if I'm making any mistakes tell me," I was truly

switch parts right there because he was playing very mildly instead Apparently he couldn't stand on his own feet then and then I had to The boldness had gone out from his instrument. Then as we were playing, I realized that he was leaning on me

water. He laid flat on his back like a boxer that had just been knocked off the stage and we had to revive him with some very sweet sugar out. I'll never forget it. It's always a laugh when we remember it. That day we had to stuy for over two hours because we had to lift David mally take like a half-hour break and come back to do the next show. Apollo Theater in Harlem, we had two shows that day—we would nor-After the show—that was at one of the early shows at the legendary

some really special stuff. Bob it was OK, he could take it. I don't know what was in that jug, but know. But for it to have that kind of effect on David, it must have been mixture of some other drugs. I'm not into the drugs so I wouldn't I'm sure that some powerful ganja was there, or maybe some other David learned his lesson and never touched Bob's juice again. For

Bob's keen control of his audiences while withstanding intense paur. ROGER STEFFENS: Sound mixer Karl Pitterson was impressed by

change. And I would notice that. That was just a telltale sign. That was it and—whoops, don't think I'm going to make that note, so he would when he would try and before it was really executed he would realize hardest things. But to the public they never realized it. Even though, that hey, something is wrong, really wrong, because I could hear it in lapse while we were on tour. I said it to Al Anderson, the guitar player, his voice. Like he would try to get to a certain note. It was one of the I knew that something was going to happen, a year hefore Bob's colunannounced suffering that he privately kept inside to himself. But KARL PITTERSON: In 1979 I think Bob was going through a lot of